

CAMERA SCRIPT

(02341/7083)

" DOCTOR WHO - The Time Monster " (000)

by
ROBERT SLOMAN

Episode 5

Drama Script

43
E701
T

Producer	...	BARRY LETTS
Director	...	PAUL BERNARD
Script Editor	...	TERRANCE DICKS
P.A.	...	MARION McDougall
A.F.M.	...	ROSEMARY HESTER
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Designer	...	TIM GLEESON
Costumes	...	BARBARA LANE
Makeup	...	JOAN BARRETT
Visual Effects	...	PETER PEGRUM
F.A.	...	STEPHEN MORRIS
TM 1	...	DEREK HOBDAY
TM 2	...	FRANK ROSE
Sound	...	TONY MILLIER
Grams	...	GORDON PHILIPSON
Vision Mixer	...	FRED LAW

CREW 10

Tuesday, 23rd May 1972 - TC3

1130-1300	...	Camera Rehearsal with TK
1300-1400	...	LUNCH 11
1400-1830	...	Camera rehearsal with TK
1830-1930	...	DINNER
1930-2000	...	Lineup
2000-2200	...	RECORD: VTC/6HT/78942

Transmission:

Saturday, 17th June 1972 - BBC-1 1750

CAST:

Dr. Who	... JON PERTWEE
Jo Grant	... KATY MANNING
Master	... ROGER DELGADO
Dalios	... GEORGE CORMACK
Galleia	... INGRID PITT
Krasis	... DONALD ECCLES
Crito	... DEREK MURCOTT
Hippias	... AIDAN MURPHY
Lakis	... VIRGINIA MULL
Miseus	... MICHAEL WALKER
Guard	... MELVILLE JONES

Guards:

NICK HOBBS, RICHARD EDEN, CHRISTOPHER HOLMES, LAURIE GOODE,
GEOFFREY MORGAN, JONAS KERR

Trumpeters / Guards:

MARC LANDERS, ANDREW DEMPSEY, JAMIE GRIFFIN, JEREMY HIGGINS

Sedan Carriers:

GEORGE GREGNEY, FRANCIS WILLIAMS, YINKA ADEBIYI, PETER JOHNSON

Councillors:

BILL WHITEHEAD, REG LLOYD, WILFRED BOYLE, EDMUND BAILEY,
COLIN CUNNINGHAM, PETER PENNY,

Serving Girls:

YVONNE ASHLEY, ALISON DAIMLER, SUSAN PATRICE

* * * *

In a Government Research Institute, Professor Thascalos is working on a matter transmission machine known as TOMTIT - Transmission of Matter Through Interstitial Time. At the Unit Laboratory meanwhile, Dr. Who works on a 'Time-Sensor', a device which detects disturbances in the Time Field - in particular those caused by the operation of the Master's Tardis. The test run of TOMTIT produces a reading on the Time Sensor and sends the Doctor and Jo down to the Research Centre where a series of mysterious and terrifying events are taking place. Sure enough, Professor Thascalos is the Doctor's old enemy, the Master.

(The Master's plan involves the Crystal of Kronos, which long ago enabled the rulers of Atlantis to control Kronos, the Time Monster. a being from outside Time whose tremendous powers brought first prosperity, and then near destruction, to Atlantis. The Master sets off for Atlantis in his Tardis, determined to obtain possession of the Crystal. This will give him control over Kronos and th s power over Time itself. Such powers in the Master's hands could bring disaster to the entire Universe. Jo and the Doctor pursue the Master through Space and Time to Atlantis, where they try to prevent him from gaining possession of the Crystal. They are helped by Dalios, the wise, old King of Atlantis, and hindered by Galleia, the King's young and beautiful wife, who casts in her lot with the Master. In the final struggle, the full fury of Kronos is released, Atlantis is destroyed and the Doctor comes to a final confrontation with the Master outside Space and Time. The Master is defeated but once again escapes to work more mischief.....)

Post Recording - EPISODE 4

Fg.	Scene/Artists	4	E/N	Cameras/Booms	Shots
42A	<u>32. INT. MASTERS TARDIS</u> Master Krais + JO on Monitor		D	1A, 4A, D1 + 2A, C1 (CSO)	1 - 13
42B	<u>TELECINE 1 (50") + TJ SLIDES</u> Closing titles				
	<u>BREAK</u>				

END POST - RECORDING

EPISODE FIVE

PG.	Scene/Artists	D/N	Cameras/Booms	Shots
12	<u>7. TEMPLE</u> Dalios Galleia Crito Lakis Hippias Miseus Guard 4 trumpeters (n/s) 4 sedan carriers 6 councillors 6 guards 3 serving girls 1 cat Uncle Tom Cobley	D	5A, 4L, C2, 3A, 2B, B2, 1D	14 - 28
			BREAK: set up entrance again	
			3A, 2B, C2, B2	28A
	<u>BREAK</u>			
15	<u>8. INT. MASTERS TARDIS</u> Krasis Master		1A, B1	29
15	<u>9. INT. TEMPLE</u> A/B	D	4B, 3B, C2, 2B, B2, 1B	30 - 34
			BREAK: Position Tardis	
				35
			BREAK: Roll back + Mix	
				36
	<u>RUN ON</u> : <u>Reposition Artists</u>			
19	<u>11. INT. TEMPLE</u> Master Dalios Krasis Galleia Crito Hippias Miseus + ALL	D	4B, 3B, C2, 2B, B2, 1C	37 - 50
	<u>RECORDING BREAK</u>			

	Scene/Artists	D/N	Cameras/Booms	Shots
56	<u>21. INT. GALLEIAS ROOM</u> Master Lakis Galleia	N	3D, 2C, C3, 1E	102 - 106
38	<u>22. INT. GUEST ROOM</u> Jo Lakis	N	1F, A2, 5C	107 - 109
40	<u>23. INT. GALLEIAS ROOM</u> Jo Master Galleia Lakis	N	3D/3E, C3, 1E, 5C	110 - 116
RECORDING BREAK				
42	<u>24. DALIOS ROOM</u> Dalias Dr. Who	N	5B, A1, 4C, 1C	117 - 120
44	<u>25. INT. GALLEIAS ROOM</u> Krasis Galleia Master Lakis Jo	N	C3, 2C	121
45	<u>26. INT. GUEST ROOM</u> Lakis Jo	N	A2, 5C	122
RECORDING BREAK				
45	<u>27. INT. CORRIDOR</u> Jo Lakis Crito Guards (2) Krasis Hippias	N	5D, 4E, A1, C4, 1C	123 - 27
RECORDING BREAK				

Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
22	<u>13.</u> INT. TEMPLE Hippas Krasis Guards	D	4B, C2, 3C, B2, 1B	51 - 52
RECORDING BREAK: Roll back and mix - Doctors Tardis arrives				
24	<u>15.</u> INT. TEMPLE Dr. Who Jo Krasis Hippas Guards	D	C2, 3C, B2, 1B	53 - 56
RECORDING BREAK				
25	<u>16.</u> INT. DALIOS ANTE- ROOM Dalios Master Galleia	D	5B, A1, 4C, 2D	57 - 66
RECORDING BREAK				
28	<u>17.</u> INT. CORRIDOR Master Dr. Who Jo Hippas Guards (n/s)	D	3D, C3, 1D	67 - 73
RECORDING BREAK				
29	<u>18.</u> DALIOS ANTE-ROOM Dalios Dr. Who Jo Hippas	D	5B, A1, 4C, 1D	74 - 77
RECORDING BREAK				
31	<u>19.</u> INT. GALLEIAS ROOM Galleia Lakis Hippas Jo	D	3E, 2G, C3, 1E, 4D	78 - 99
RECORDING BREAK				
35	<u>20.</u> INT. DALIOS ROOM Dalios Dr. Who	Eve	5B, A1, 4C	1000 - 101

Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
1	<u>TELECINE 3 (30") + TJ SLIDES</u> Opening titles			
1	<u>TELECINE 4 (12")</u> Model shot - Time vortex			
1	<u>1. INT. DALIOS ROOM</u> Dalios Galleia Lakis Hippas Serving Girl	N	5B, A1, 4C, 2D	133 - 141
9	<u>6. INT. DOCTORS TARDIS</u> Dr. Who (VO) Jo		1A, B1, 2E	142 - 144
			BREAK: ROLL BACK + MIX	
			B1, 2E	145
	RUN ON			
18	<u>10. INT. DOCTORS TARDIS</u> Dr. Who Jo		B1, 2E	146
	RUN ON			
22	<u>12. INT. DOCTORS TARDIS</u> Dr. Who Jo		B1, 2E	147
	RUN ON			
23	<u>14. INT. DOCTORS TARDIS</u> Dr. Who Jo		B1, 2E	148

Pg.	Artists/Scene	D/N	Cameras/Booms	Shots
47	<u>28. INT. ANOTHER CORRIDOR</u> Kasis Hippias Jo	N	4F, A2 (turned)	128
47	<u>29. OUTER TEMPLE</u> Kasis Hippias Jo	N	4F, B3, 1G	129 - 131
48	<u>30. STAIRS + PASSAGE</u> Jo Hippias Kasis	N	FR 5E	132
48	<u>TELECINE</u> (17") <u>Int. Labyrinth.</u> - Jo pushed through the door - discovers the Minotaur <u>Closing titles + TJ Slides</u> (50")			
	RECORDING BREAK			

1. 4 A (1A,4A,B1 + 2A,C1) (Cam. 1 + 2 zoom lock) / B1

CU SEAL

with 32. INT. MASTERS TARDIS.
MASTER
o.o.f. rear.Throw focus to
MCU MASTER

(THE MASTER HOLDS UP THE SEAL)

Hold him -
TomtitMASTER: Be at peace, Kronos -
your work is done for now.(THE MASTER SWITCHES THE TOMTIT
TO DEMATERIALISE KRONOS.)

VT EDIT

KRONOS DISAPPEARS INTO THE CRYSTAL)

CRYSTAL SHOT + Birds/Kronos
disappearance from Ep. 3

2. 4

MLS MASTER

(HE SWITCHES OFF THE APPARATUS)

MASTER: You see, Krasis.
Kronos is my slave.

JO: (VO) Doctor? / C1

3. 2 A / L

MASTER: Miss Grant? /

EMPTY FRAME - Let
JO rise into MLS1 A
MLS MONITORJO: What ... what's happened to the
Doctor? You must help him! /

4. 4 A

MCU MASTER

MASTER: He's beyond my help, I'm afraid.
Beyond anybody's help, my dear.

5. 2 / L

MLS JO

1
MLS MONITOR

(JO IS DISTRAUGHT)

6. 4

MCU MASTER

JO: Did that ... thing, that creature
really swallow him up? /

7. 2 / L

A/B

1

A/B

MASTER: A fine paint. Yes and no.
Yes, it engulfed him; no, it did not
actually eat him. He's out there in the
Time Vortex. And there he's going to stay. /

8. 4

MCU MASTER

JO: Then he's alive? /

(on 4)

MASTER: If you can call it that.
Alive forever, in an eternity of
nothingness. To coin a phrase, a
living death.

9. 0/L
2
MLS JO
1
MLS MONITOR

10. 4
2-s KRASIS/MASTER

JO: But that's ... that's the most cruel
... the most wicked thing I ever heard.

11. 0/L
2
Tighter JO
1
MLS MONITOR

12. 4
2-s a/b

JO: I don't really care any more.
Do what you like - but get it over.

MASTER: Your wish is my command.

(HE PULLS A COUPLE OF LEVERS
ON THE CONTROL COLUMN.)

A DISTORTED VERSION OF THE
TARDIS DE-MATERIALISATION
NOISE IS HEARD)

13. 0/L
2
A/B
1
A/B

Both Cams. to
ZOOM IN
Cam. 2 to rock
and go o.o.f.

MASTER: Goodbye, Miss Grant.

(THE DOCTORS TARDIS PITCHES
ABOUT AND JO IS THROWN ALL
OVER THE PLACE)

TELECINE 1 (50") + TJ SLIDES

Music on tape

Closing titles

1. Dr. Who
JON PERTWEE
2. Master
ROGER DELGADO
3. Jo Grant
KATY MANNING
4. Brigadier Lethbridge Stewart
NICHOLAS COURTNEY

5. Captain Mike Yates
RICHARD FRANKLIN
Sergeant Benton
JOHN LEVENE
6. Dr. Ruth Ingram
WANDA MOORE
Stuart Hyde
IAN COLLIER
7. Krasis
DONALD ECCLES
Kronos
MARC BOYLE
8. Farmworker
GEORGE LEE
Unit Sergeant
SIMON LEGREE
9. Written by :
ROBERT SLOMAN
10. Title Music by
RON GRAINGER and
BBC Radiophonic Workshop
11. Music
DUDLEY SIMPSON
12. Special Sound
BRIAN HODGSON
13. Visual Effects Designer
MICHEALJOHN HARRIS
14. Film Cameraman
PETER HAMILTON
Film Sound
DEREK MEDUS
Film Editor
MARTYN DAY
15. Script Editor
TERRANCE DICKS
16. Designer
TIM GLEESON
17. Producer
BARRY LETTS
18. Directed by
PAUL BERNARD
BBC-tv Colour

FADE SOUND AND VISION

RECORDING BREAK

"DOCTOR WHO"
(000)

"The Time Monster"

by

ROBERT SLOMAN

Episode 5

TELECINE 3 (30") + TJ SLIDES

SCF

F/O

TELECINE 4 (12")

SOF

Model shot - The Masters Tardis
in the Time Vortex.

The Doctor's Tardis comes from Cuter Space, yawning and rolling, and is flung deep into Non-Space.

MIX

133. 2 D (5B, A1, 4C, 2D)
High o.o.f DALIOS

A1

FOCUS UP

PULL OUT -

2-8 DALT

E-3 1968.
GALLETA

1. INT. DALIOS' ROOM. NIGHT

(THE ROAR OF KRONOS CONTINUES
OVER DALIOS AS HE STARTS, FROM
A DEEP SLEEP)

DALIOS: No! No, no, no.

(4 next)

(AT ONCE HIS CONSORT, G. LILEI., IS AT HIS SIDE. BEAUTIFUL, AND SEXY, HER TUMBLED NIGHT IN IRREVELY. SHE KIS HER SIGH EVEN MORE SOETHISTICATED, HER CONCERN FOR HER HUSBAND SEEMS AT FIRST QUITE GENUINE, BUT LATER HER IRRITATION AT HIM SHOWS QUITE CLEARLY)

G. LILEI.: My Lord! My Lord!

(D. LIOS SHAKES THE SLEEP FROM HIS EYES, RISES AND CROSSES TO THE WINDOW, WHERE HE STANDS LOOKING UP AT THE MYRIAD MEDITERRANEAN STARS)

G. LILEI. CLAPS HER HANDS)

Some wine here! The King awakens.

(BAREFOOT TEENAGE GIRL, RUNS IN, POURS SOME WINE, AND KNEELS BY D. LIOS, OFFERING HIM THE Goblet.)

HE LIFTS HIS HAND IN REFUSAL, STILL Gazing INTO THE NIGHT)

Go then. (cont ...)

(THE GIRL RISES TO HER FEET, BUT IS UNCERTAIN WHETHER TO LEAVE)

DW

- 3 -

(on 2)

G LLEIA: (cont) (HARSHLY) I said go!

(THE GIRL FLINCHES
AS IF EXPECTING A
BLOW ACROSS THE
FACE, AND DISAPPEARS
INTO THE DARKNESS.

G LLEI. GOES TO
D. LIOS, TOUCHES HIS
ARM AND GENTLY
STRAKS:)

134. 4

Tight 2-s
DALIOS/GALLEIA

My Lord? My good Lord and husband ...
will you rest?

(D. LIOS DOES NOT
MOVE)

It was nothing but a dream. ...
foolish fancy.

135. 2

2-s
Hold DALIOS
fwd. then
let him break R
GO IN on
GALLEIA

DALIOS: The same dream yet again,
Galleia, and no fancy. / How many times
did I tremble as a youth to hear that voice?

GALLEIA: You speak of history,
Dalios.

136. 4

2-s GALLEIA/
DALIOS

DALIOS: Aye, History to you; bitter
memory to me. And once more I am
afraid. /

(2 next)

- 3 -

GALLEIA: Five long years have passed since my father's ships brought me to you from my own land - and never a week has gone without your starting from your bed in fear. Yet all is well. All is very well.

137. 2 DALIOS: My lovely child...how can you know...? /
MCU GALLEIA
GALLEIA: Husband, come to bed. The night air is dangerous to your years. /

138. 5 2-s
HOLD DALIOS
X R-L DALIOS: Galleia, I am afraid... /

139. 2 GALLEIA: Of what? What is it that (DALIOS TURN) you fear? /
MCU DALIOS
GO IN - CU
DALIOS: Chaos! Disaster! The destruction of my people and my land. I see him every night. Every night that voice awakens me...Kronos! My very bones shake with the terror of the name... /

140. 5 Wide 2-s
DALIOS/GALLEIA (GALLEIA HAS HEARD IT ALL BEFORE)
GALLEIA: An old man's fancy only. Nothin but a dream. Come back to bed. . . .
(DALIOS SIGHS AND ALLOWS HER TO LEAD HIM TO HIS BED. HE LIES DOWN AND STARES INTO THE DARKNESS. SHE KISSES HIM)

GALLEIA: Goodnight, Lord.
(GALLEIA MOVES SILENTLY OUT OF THE ROOM. STANDING PRESSED AGAINST THE ARCHWAY, IS HIPPIAS, A HANDSOME YOUNG MAN WITH FIRE IN HIS EYES AND IN HIS GUTS)

141. 2 2-s
HIPPIAS f/g
Hold GALLEIA fwd GALLEIA: The time has come. Tomorrow, in the Council.
(HIPPIAS IS ABOUT TO ANSWER, BUT GALLEIA PUTS A FINGER TO HIS LIPS. HE SEIZES HER HAND, KISSES IT ARDENTLY.
GALLEIA SMILES AND GOES)
Let GALLEIA go
GO IN - BCU HIPPIAS

142.

2 E

o.o.f. JO

Bl + 7

FOCUS UP

6. INT. DOCTOR WHO'S TARDIS.

PULL right
out

G.D. HANS BUDS.

Hold JO's
rise without
adjusting(JO ENDS IN AN EXHAUSTED
HEAP, SOBING ON THE
FLOOR.)PAN with
her movesSUDDENLY ONE BECOMES
AWARE OF A CURIOUS
NOISE - .. MUTTERING OF
WHISPERED VOICES, HALF
.. DOZEN AT ONCE. ONLY
OCCASIONAL PHRASES ARE
COMPREHENSIBLE.GRAMS:
DR. VOICEJO HEARS THE NOISE AND
SITS UP.AT ONCE DOCTOR WHO'S
VOICE IS HEARD, SPEAKING
IN A STRANGELY DISTORTED
MISPEL.

THE OTHER VOICES CONTINUE)

DOCTOR WHO: Jo ... Jo ...JO: Doctor?

(IT STILL MIGHT BE A MISTAKE)

DOCTOR WHO: Thank heavens you're alive?JO: Doctor! It is you!(SHE IS LOOKING ALL ROUND,
SEEKING THE SOURCE OF
THE VOICE. TEARS ARE
POURING DOWN HER FACE)JO: But ... where are you?

(1 next)

GO IN -
MCU JO

(vo)

DOCTOR WHO: /Nowhere, Jo. I'm still in the Time Vortex. Tardis is relaying my thoughts to you.JO: Who are all those other people I can hear, then?

(vo)

DOCTOR WHO: /Other people? Oh, those are my subconscious thoughts. Don't listen. I'm not all that proud of some of them.JO: But I still don't understand. You must be somewhere. Tell me how I can get you back.

(vo)

DOCTOR WHO: /You can't Jo. But luckily Tardis can. That's why she's put us in touch. She wants you to help her.JO: What do you ... er ... what does she want me to do?Hold +
PAN her to
control deskDOCTOR WHO: (vo) Go to control panel, -
Number three.JO: O.K.DOCTOR WHO: Now open the little lid marked 'extreme emergency'. Right? Got it? with a red handle inside?JO: Right.143. 1 A
CU CONTROLDOCTOR WHO: (vo) Then pull it.144. 2
A/BPAN down -
floor
LOCK OFF

(AT ONCE THE CENTRE COLUMN STARTS OPERATING VERY FAST. THE MATERIALISATION NOISE IS HEARD, ALSO SPEEDED UP)

MIX
145.

2

A/B

ZOOM OUT on
DR. WHO's
materialisation
to '2-s

(AS IT REACHES ITS CLIMAX
DOCTOR WHO MATERIALISES
AT JO'S FEET, FINISHING
A FORWARD ROLL,
SHE GOES DOWN TO HIM)

DOCTOR WHO: (cont) Hello, Jo.

(JO CANNOT SPEAK)

Thought you might never see my ugly
mug again? I must admit, the
thought crossed my mind too.

(HE SITS UP AND FEELS HIS
FACE AND BODY)

JO: Are you all right?

DOCTOR WHO: Bit dizzy. I think I'd
better have a little ...

GO IN with
DR. WHO's lie
down to
inc. JO back
in Tight 2-s

(HE LIES BACK AND GOES INTO
A DEEP COMATOSE SLEEP.

JO SMILES)

JO: Welcome home, Doctor ...

(THE TARDIS TRUMPETS,
JUST ONCE)

RUN ON

14. 2 B (5A, 4B, C2, 3A, B2, 1B) /B2, C2
CU TRUMPETS

7. INT. OUTER TEMPLE. DAY.

Floater column/
Position 1

15. 3 A (THE TEMPLE IS LARGE.
AT ONE END IS A COLOSSAL
IMAGE OF THE GOD POSEIDON,
SOME FIFTY FEET HIGH.
IN FRONT OF IT IS A
RAISED STONE PLATFORM WITH
STEPS UP TO IT. ON THIS
ARE TWO MARBLE STOOLS OR
CHIARAS. AT THE OTHER END,
THE ROOF IS SUPPORTED BY
MASSIVE COLUMNS THROUGH
WHICH A MAGNIFICENT VIEW
CAN BE SEEN. THE GROUND
OBVIOUSLY DROPS STEADILY
AWAY.)

IN THE MIDDLE OF THE LONG
SIDES ARE, THESE ARE LARGE
DOUBLE DOORS, WITH STEPS
DOWN FROM THEM INTO THE
BODY OF THE TEMPLE.

AT THE BEGINNING OF THE
SCALE, THERE IS A SOUND OF
TRUMPETS.)

CRITO: Open the doors.

GUARD: Open the doors.

16. 5 A (THE GUARD TEMPLE AND OPENS
THE DOORS. THE DOORS SWELLS
CONSIDERABLY. ALMOST AT
ONCE, TWO SOLDIERS ARMED
WITH TRIDENTS ENTER AND
STAND EACH SIDE OF THE DOORS.

A SMALL PROCESSION IS CLIMBING
THE STEPS OUTSIDE, HEADED BY
DALIOS AND GALLEIA, ACCOMPANIED
BY EKIS AND A YOUNG GIRL SLAVE.
GALLEIA IS BOUND IN ON HIGH,
BY FOUR BLACK SLAVES. SHE HAS A
CAT WITH HER)

17. 1 B (WS feature
DALIOS +
GALLEIA

(on 1)

DALIOS, GALLEIA, THE TWO
SLAVES AND ONE ELDER
ESTABLISH THEMSELVES ON THE
DAIS BELOW THE HALL, HAVING
BOWED LOW TO IT. DALIOS
AND GALLEIA SIT, THEIR
ATTENDANTS IMMEDIATELY
SUPPLYING THEM WITH FOOTSTOOLS.
THE COUNCILORS STAND AROUND
THE TEMPLE IN DESERTORY
PAIRS OR TRIOSESMS;

18. 4 B

MLS CRITO +
other ELDERS
inc. HIPPIASCRITO, THE ELDER OF THE
COUNCIL ON THE DAIS, SPEAKS

CRITO: Peace, my brothers, His
Holiness, Most Venerable, Priest of
Poseidon, King of the Ten Kings, will
hear his council.

19. 1 B

3-s GALLEIA/
DALIOS/HIPPIAS

HIPPIAS: My Lord (STEPS FORWARD)
Your holiness, Most venerable Priest of ... /

(4 next)

[NO SHOT 20-21]

(on 1)

DALIOS: Yes, yes, yes, I hear you, friend.

HIPPIAS: Lord, may I speak plainly?

22. 4
MCU HIPPIAS

DALIOS: I should grieve to think you would ever speak otherwise. Speak as a friend should speak. /

23. 1
MCU DALIOS

HIPPIAS: You are popular, Dalios. The people love you. Will their love fill their bellies in the winter when the granaries are empty? /

24. 4
WS COUNCILLORS

DALIOS: Your words are plain indeed, Hippias. What would you have me do? Would you have me order the rain to fall? /

(THE OTHER
COUNCILLORS
LAUGH)

HIPPIAS: Ay, Dalios, I would.

MISEUS: Hippias, have a care.
(THERE IS AN
INSTANT HUSH)

25. 1
MCU DALIOS

DALIOS: Have a care! /

26. 4
2-8 MISEUS/HIPPIAS

HIPPIAS: Indeed I shall have a care. care for the people of Atlantis, care that foolish superstition, old wives tales, the fear of old men, should not prevent our caring for them as our rank demands.

27. 1
MCU DALIOS

MYSEUS: (ANOTHER YOUNG COUNCILLOR) He speaks the truth, Lord King. /

28. 4
MCU HIPPIAS

DALIOS: You know not what you ask. /

HIPPIAS: Must I be plainer still? I know quite well. I ask for the blessings our forefathers once enjoyed. I ask for the divine power to be given back to the land from which it was so cruelly stolen.

CAF

O/L

- 15 -

28A. 3 A
POSEIDON FEET
2 B
WS TEMPLE

B2, C2

GROUP ENTERS
as before

RECORDING BREAK

Cam. 1 and Boom B to Pos. 1

29. 1 A
CU TARDIS CENTRE PIECE

B1

8. INT. M. STEK'S TARDIS.

ZOOM OUT -
2-s

(THE M. STEK IS WORKING
SOMETHING OUT ON A
PECULIAR LOOKING CHIT)

KRASIS: Why are we not in Atlantis?

M. STEK: My dear Krasis, I must work out
the landing co-ordinates, as accurately
as possible. Your people must know at
once that I come from the gods, that I
am the Master, bringing Kronos back to
them.

KRASIS: Where then will you arrive?

GO IN on
TEMPLE on MAP

M. STEK: Why, smack in the middle of
the temple of course!

MIX

30. 3 B
GROUP of
ELDERS
(4B, 3B, C2, 2B, B2, 1B)

C2,

9. INT. TEMPLE. (OUTER) D. Y.

1-B, B-2

(A HUMAN. CRIES OF
'blasphemy' 'The silent'
'no more' 'Hillas', 'no
more' etc.

31. 2 B
MCU DALIOS

B2

(on 2)

PULL OUT and DIP
with his rise to
bring him to full
length with GROUP

DALIOS RISES TO
HIS FEET)

DALIOS: Brothers! Peace! Peace! I say.
Be silent.

Hold him in LS

(THEY FALL SILENT)

I shall speak plainly too. You ask for
the blessings of the Golden Years. I
tell you plainly there came a day when
Atlantis grew to hate them. What would
you have, Hippias. If you were master
of Kronos...

(A MURMUR AT HIS
'OL SHMEMY')

...ruler of time? Ten crops in one
season? Surfeit of fishes? An ocean
of wine? Then take the barren soil as
well; The stinking piles of rotting
meat: an idle drunken people....I tell
you plainly, Kronos was a curse. I have
seen....

HIPPIAS: But, Dalios...

CRITO: Be silent, the King speaks!

GO IN SLOWLY
- LOW CU

DALIOS: I have seen a temple twice the
span of this in which we stand fall
through a crack in the very bedrock of
the Earth. I have seen a city drowned,
a land laid waste by fire. So listen to
an old man's fears. Should Kronos come
again, I tell you plainly, Atlantis
would be doomed. You hear me, Hippias?
Atlantis would be destroyed, never to
rise again... /

32. 4

Tight GROUP
feature HIPPIAS

(HIS LS STARTS TO
ANSWER, THINKS LETTER
OF IT AND TURNS AWAY)

33. 3

Tight GROUP around
THRONE, featuring
GALLEIA

GALLEIA: Listen!

(THEY ALL TURN
TO LOOK AT HER.)

L'LIOS: My lady?

GALLEIA: No, listen! I heard strange
music.....There it is once more!

34. 1 (TURNS)
CU GALLEIA

(IT IS THE NOISE
OF THE TARDIS)

Look!

RECORDINGBREAK: Line up Tardis position

35. 2
HS OVER ELDERS
with empty frame
to receive
TARDIS

LOCK OFF

(THE MASTERS TARDIS MATERIALISES
IN THE MIDDLE OF THE TEMPLE)

ROLL BACK + MIX
INTO

36. 2
A/B
Tardis
appears

RUN ON: Artists reposition. 1-C,

VT EDIT: SCENE 10

37. 1 C (4B, 3B, C2, 2B, B2, 1C) C2, B2
 MCU DALIOS

11. INT. OUTER TEMPLE. D.Y.

DALIOS: Guards!

(THE MASTER'S TRIDIS
 IS SURROUNDED BY
 GUARDS.

38. 4 (GROUP

Inc. MASTER
 as they part

AS DALIOS AND HIS

ENTOURAGE ARE
 APPROACHING IT,
 THE DOOR OPENS
 AND THE MASTER
 STEPS OUT.

TWO GUARDS LOWER
 THEIR TRIDENTS.
 HE GIVES THEM A COLD
 STARE AND THEY
 WITHDRAW THEM.

THE MASTER LOOKS AROUND
 AND AT ONCE RECOGNISES
 THAT DALIOS IS THE TOP
 R.N.

HE MOVES FORWARD AND
 STANDS IN SILENCE.

(DALIOS IS FASCINATED
 BY HIM)

DALIOS: Who are you?

MASTER: I am the Master. I come as
an emissary of the Gods.

39. 1 (HISsing KING UN
 FROM THE ASSEMBLY)

MCU DALIOS

DALIOS: Indeed? Any...God in partic-
ular?

(THE MASTER RECOGNISES
 DALIOS' SCPTICISM.
 HIS EYES NARROW.
 HE SMILES)

40. 4 (1 next)
 MCU MASTER

(on 4)

M.STER: Why should you trust me?

Inc. KRASIS

(HE SLEEPS HIS FINGERS.
HE SIS COMES OUT OF
THE T. RDIS.
THE DOOR SWINGS TO
BEHIND HIM.
EXCLAMATIONS OF
SURPRISE.)

41.

1

MCU DALIOS

42.

4

3-s DALIOS/KRASIS/
MASTERD. LIOS: Krasis! /M.STER: Now do you believe me?D. LIOS: What do you want?M.STER: I speak of sacred mysteries.
The secrets of the mighty Kronos.

43.

1

A/B

(HORNIFIED G. STS.
HIPPIAS IS ALERT)

44.

2

MCU GALLEIA

D. LIOS: You are brave indeed, Oh,
Master. An emissary of the Gods?
Brothers, should I listen to this
man? /

45.

1

GROUP
with HIPPIAS +
MISEUS featuredG. LLET.: He has the very bearing of
God himself. /(THE M.STER
LIKES THIS)MISEUS: He appeared from the heavens
like Zeus.

46.

4

2-s KRASIS/MASTER

D. LIOS: I know of many such tricks.
Krasis? /(HE SIS LOOKS TO THE
M.STER AND BACK TO
D. LIOS)

(1 next)

link

(on 4)

47.

1

MCU DALIOS

KRISIS: Most Venerable....I have
seen....him. The Lord..... /

(DALIOS IS
TAKEN BACK)

48.

3

DALIOS: You have seen Kronos? /

GROUP.

Hold DALIOS fwd.
in WS

(KRISIS NODS.
DALIOS COMES
TO A DECISION.
HE SPEAKS TO
THE MASTER)

We shall speak together privately.
The council is at an end. Come, lady.

(HE MOVES TOWARDS
THE DOOR)

CHITO: The council is at an end! The
King departs! Sound trumpets!

49.

2

Tight 2-s
GALLEIA/MASTER

Let him go.
Hold her

(A STRANGE TONED
FIGHT LINE.)

THE MASTER MEETS GALLEIA IN
PASSING. THEIR EYES MEET.
THE MASTER SMILES, THEN
FOLLOWS DALIOS)

50.

4

MCU HIPPias

GALLEIA: (TO HERSELF) The very bearing
of a God.....! /

(HIPPias HEARS HER
AND GIVES HER A
SHARP LOOK)

RECORDING BREAK: Masters Tardis Position 2
Floater Column Position 2

Cam. 3 -C

WT EDIT: SCENE 12

51. 3 C (4B,C2,3C,B2,1B) /C2,B2/
3-s
KRASIS/HIPPIAS f/g
TARDIS + MISEUS
rear

13. INT. OUTER TEMPLE. DAY.

(THE TEMPLE IS NEARLY EMPTY.
THE MASTER'S TARDIS IS
SURROUNDED BY AT LEAST FOUR
GUARDS, WHILE MISEUS WAITS
AS HIPPIAS SPEAKS QUIETLY
TO KRASIS)

52. 4 HIPPIAS: But Krasis, I beseech you.
Give me at least the hope that I too ... /

MASTERS TARDIS
with space for
DOCTOR'S TARDIS

(THE TARDIS NOISE BECOMES TO
INSISTENT TO IGNORE. THEY
BOTH LOOK UP)

LOCK OFF

ROLL BACK + MIX
INTO

4

DOCTOR WHO'S
TARDIS materialises

(THE DOCTORS TARDIS MATERIALISES
NEAR THE MASTERS, AND THE
NOISE STOPS, DOCTOR WHO AND
JO STEP OUTSIDE)

/ VT EDIT IN SCENE 14 /

53. 3 Out steps
DR. WHO + JO
2-s DR./JO

(1 next)

(on 3)

(15. INT. OUTER TEMPLE. DAY.)

(TO FIND THEMSELVES SURROUNDED BY FOUR MENACING TRIDENTS. THE DOCTOR RECOGNISES KRASIS)

54. 1 B DOCTOR WHO: Well, well, well. Isn't it a small world. /

5-s
MASTER/KRASIS/
HIPPIAS with
DR. WHO/JO f/g

KRASIS: You are still alive...

DOCTOR WHO: So it would seem.

KRASIS: But not for long.

(HE NODS TO THE GUARD LEADER)

55. 3 Tight 3-s
HIPPIAS GUARD/
DR. WHO KRASIS: Guards + slay them. . . .

(THE FOUR TRIDENTS, LIFTED HIGH, ARE ABOUT TO BRING THE STORY TO A PREMATURE END. LUCKILY, HOWEVER, HIPPIAS INTERVENES)

HIPPIAS: No!

(THE GUARD STOP JUST IN TIME)

I forbid it!

56. 1 (HE TURNS ^ TO KRASIS)
GROUP A/BAre you mad? Who are these strangers
130 12e

DSH (on 1)

(THE DOCTOR AND JO EXCHANGE
A GLANCE)

KRASIS: They are the enemies of the Master - and therefore the enemies of our people and our land.

DOCTOR WHO: We've come to warn you....

KRASIS: Be silent! (TO HIPPIAS) You will regret this interference, Lord.

(TO THE GUARD LEADER)

So be it. Take them to the King.

(THEY ARE LED AWAY)

RECORDING BREAK:

57. 2 D 16. INT. DALIOS' ANTE ROOM. DAY. Al
Wide 2-s (5B, Al, 4C)

DALIOS SITS WHILE THE
MASTER STANDS

EASE OUT to
inc. GALLEIA
f/g

DALIOS: And if the High Priest saw fit to break a sacred trust, you think that good reason for the King to follow him?

(THE OTHER SIDE OF THE ARCHWAY,
WE SEE GALLEIA LISTENING)

(5 next)

DSH (on 2)

MASTER: Krasis saw the crystal in my hands; saw Kronos himself; saw him ruled by me. Krasis knows that I am the Master of Kronos.

58.

5 B

MCU MASTER

DALIOS: Krasis is but a slave at heart./

(THE MASTER IS TRYING TO HYPNOTISE DALIOS)

MASTER: Maybe not. Krasis knows that it is as well to obey me.

(DALIOS SMILES PLEASANTLY)

Bring him
- Tight 2-s
on sit

DALIOS: You seek to make me fear you?

Then GO IN
- CU MASTER

MASTER: By no means. If you will only see, with Krasis, that I am indeed the Master of Kronos, then naturally you will obey.... you will obey....you will obey... me/

59.

2 D

Tight 2-s
favour DALIOS

(DALIOS LAUGHS)

Hold his
rise still
in 2-s

DALIOS: A very elementary technique of fascination! I'm too old a fish - too old in years and in the hidden ways - to be caught in such a net.

(THE MASTER SMILES AND BOWS)

You are no messenger from the gods....

MASTER: But you saw me come from the skies.

(THE MASTER TRIES TO PROTEST.

DALIOS RAISES HIS HAND TO STOP HIM)

DALIOS:

Tell me then, what did Poseidon, may he be forever blessed, have for breakfast? Fish I suppose.. And what of Zeus and Hera? Tell me of the latest gossip on Olympus? Do tell me./

60.

5

MCU MASTER

MASTER: I underestimated you, Dalios./

MCU DALIOS

(4 next)

62.

4

2-s

DALIOS: I am not a child to play with such painted dolls - and neither are you. Kronos, is no god, no Titan. I know that well - and so do you. /

MASTER: The King is old in wisdom.

DALIOS: And now you try to flatter me! You pull a string and want to see me dance. You shall not have the crystal.

(THE MASTER IS VERY ANGRY)

PAN MASTER
- DOORS without
lightning

MASTER: I shall go now. I have nothing more to say to you.

63.

5

Tight GROUP
GUARDS +
MASTER

(HE TURNS TO GO. DALIOS CLAPS HIS HANDS AND THE MASTER FINDS TWO TRIDENTS BARRING HIS WAY)

64.

4

4-s

DALIOS: You have said nothing to me yet. When you find the true word to speak, I will listen. /

65.

5

A/B
Let MASTER go

(HE NODS AND THE GUARDS LET THE MASTER GO.)

66.

4

MCU GALLEIA
GO IN

RECORDING BREAK

67. 3 D

LS MASTER

Hold him fwd.

C3

17. INT. CORRIDOR. DAY.

68. 1 D

3-s

feature DR/JO

(THE MASTER COMES OUT,
FOLLOWED BY THE TWO GUARDS.
HE SEES THE DOCTOR AND JO)

DOCTOR WHO: Good afternoon.

69. 3

MCU MASTER

(THE MASTER IS SPEECHLESS)

70. 1

A/B

DOCTOR WHO: Can't think of a thing
to say? How very embarrassing.

JO: What about 'curses' - 'foiled again'.

(THE MASTER STRIDES OFF.

DOCTOR AND JO HAVE ARRIVED
AT DALIOS' DOOR)

HIPPIAS: Stay here.

71. 3

Wide shot HIPPIAS
Hold him away
to doors

(HE GOES INSIDE. WE HEAR THE
MURMUR OF VOICES AND DALIOS
REPLIES)

72. 1

2-s

JO: (SOTTO VOCE) Shouldn't we
follow the Master? I mean, he could
just split?

DOCTOR WHO: Split?

(3 next)

JO: Well, you know, wave tata and wander off into the night or whatever.

DOCTOR WHO: Ah, leave, you mean.
I don't think you need worry.
He didn't look very fulfilled.
In any case ...

73.

3

Wide HIPPLAS
with DR. WHO
L f/g

(HE INDICATES
THE GUARDS.)

HIPPLAS RE-
(APPEARS)

HIPPLAS: This way.

(THEY GO IN, THE
GUARD'S STAYING
OUTSIDE)

RECORDING BREAK: 1 - C

74.

1 C

WS with
DALIOS F/g R

A1

18. DALIO'S ANTE-ROOM. DAY.

Guards you may go.
DALIOS: / Strangers are uncommon
in our land. Who are you?

This, your majesty -
DOCTOR WHO: / ' is Jo - Jo Grant.

DALIOS: Jojogrant, you are welcome.
Surely as in ancient times, a goddess
has descended from Olympus.

(JO IS QUITE
TAKEN ABACK)

JO: Oh, but I'm not a goddess.
Honestly, I'm not.

PM

(on 1)

DALIOS: Of course you're not, my child. Forgive the clumsy gallantry of an old man. I'm sadly out of practice. Hippias.

HIPPIAS: Lord?

DALIOS: Please take the lady Jojogrant to the Queen, while I talk with ... er ...

JO: Oh, this is the Doctor.

DALIOS: ... with this learned man.

75.

4

3-s DR./
JO/HIPPIAS

Let JO +
HIPPIAS go

HIPPIAS: (HIPPIAS BOWS) This way,
Lady. /

(THE DOCTOR SMILES
AT JO)

DOCTOR WHO: You'll be all right. •

76.

5

MCU DALIOS

(HIPPIAS AND JO
LEAVE)

77.

1

(TURN)
2-s DR./DALIOS

DALIOS: I must apologise for the roughness of your greeting. Hippias has all the delicacy of a red-necked fisherman. /

DOCTOR WHO: Nevertheless, he did save our lives.

DALIOS: Indeed? He kept that to himself ...

RECORDING BREAK: 1-E, 4-D

PM

-31-

78.

2 C

(3E, 2C, C3, 1E, 4D)

C3

CU GRAPES
or CAT

Find GALLEIA
then PULL OUT
- Wide 2-s

19. INT. GALLEIA'S ROOM. DAY.

(GALLEIA IS HAVING
HER MAID ATTENDED
TO BY LAKIS AND
EATING BLACK OLIVES)

GALLEIA: But what did you think
of him, Lakis?

(LAKIS IS NOT QUITE
SURE IF SHE SHOULD
BE HONEST)

LAKIS: He ... he had the bearing
of a god, lady.

GALLEIA: My very thoughts. In
fact, my very words! Are you
mocking me? Would you dare?

LAKIS: No lady.

GALLEIA: No, I hardly think you
would. I shall not be angered by your reply,
if it is an honest one.

79.

4 D

MCU GALLEIA

LAKIS: I ... I like the Lord
Hippias better./

80.

3 E

MCU LAKIS

GALLEIA: A sweetmeat; a .. confection
for a child's taste. I prefer this
'Master'. He would not cloy upon
the tongue as Hippias does./

81.

1 E

MCU GALLEIA

LAKIS: He is a very handsome man,/

(4 next)

-31-

FM

(on 1)

82. 4

3-s

GALLEIA: Handsome? Aye, he looked well enough. But it was a face of power, Lakis. The man with such a face would dare to risk a world to win his own desire. / Hippias is but a boy; a petulant boy.

(HIPPIAS HAS COME
IN UNSEEN)

83. 3

(GALLEIA TURN)

2-s GALLEIA/LAKIS

HIPPIAS: And a foolish one, no doubt, to trust a Queen. /

84. 4

MCU HIPPIAS

GALLEIA: Foolish, certainly, to think himself man enough to love a Queen. No, Lakis, come back. The Lord Hippias is not staying. /

85. 3

MCU GALLEIA

HIPPIAS: The Lord Hippias would not be here at all but that he has been sent on an errand by the King. /

86. 1

3-s - JO b/g

HOLD JO fwd
into door

GALLEIA: Then give me your message, boy, and go. /

(HIPPIAS WALKS TO
THE DOOR AND CALLS
JO)

HIPPIAS: Lady!

87. 3

2-s HIPPIAS/
GALLEIA

(HE TURNS BACK
TO GALLEIA)

I did my best.

88. 4

MCU HIPPIAS

GALLEIA: He made you look a fool. /

(JO ENTERS)

89. 2

3-s

HIPPIAS: Lady Galleia, may I present to you the lady Jojogrant. The King bids you treat her as an honoured guest. /

TM

(on 2)

JO: How do you ... er, that is, greetings!

GALLEIA: Greetings, lady. You come from a far land?

JO: Couldn't be much farther.

HIPPLAS: She and her companion fell from the skies, as did the 'Master'.

GALLEIA: A day of wonders.

90. 3

MCU GALLEIA

JO: You can say that again!

91. 1

3-s

GALLEIA: No doubt, but why should I wish? Lakis, take the lady Jojogrant ...

JO: It's just Jo ...

92. 3

4-s

GALLEIA: Your pardon. Take the lady Jo to a guest room and give to her attire more fitting for a lady of the court.

LAKIS: Yes, lady.

JO: Yes, well,

LAKIS: This way ...

Let JO +
LAKIS go

(SHE LEADS THE WAY
OUT OF A DOOR AT
THE BACK)

(4 next)

(on 3)

GALLEIA: Return quickly, Lakis.
I have an errand for you.

93. 4

MCU HIPPIAS

(JO AND LAKIS
DISAPPEAR.)

94. 3

MCU GALLEIA

HIPPIAS: And none for me to run?
A flower, perhaps? A token of undying
love to some lordling of the court?
But no, it would be dead before it
were delivered. /

95. 4

A/B

Hold her -
HIPPIAS

GALLEIA: You are impertinent.
Remember! I am Galleia, Queen,
daughter of Kings and wife of
Dalios. So have a care! (SHE MOVES AWAY)/

96. 2

2-s

HIPPIAS: Your pardon. I took
you for another. I knew Galleia
once, you see. The woman, not
the Queen. A sweet and loving
lady: I took you for her. Please
do forgive me. /

(GALLEIA HEAVILY RISES
TO THIS BIT, BUT
CONTROLS HERSELF)
AND SITS DOWN)

GALLEIA: You may leave me now.

HIPPIAS: I thank you, lady.

Let HIPPIAS go.
GO IN on
GALLEIA

(HE BOWS AND GOES.

GALLEIA IS VERY
ANGRY.)

97. 3

2-s

GALLEIA: Lakis! Lakis! At once,
child, at once! /

(LAKIS COMES RUNNING)

(4 next)

(on 3)

LAKIS: Lady?

GALLEIA: (SOFTLY BUT URGENTLY) Go to the Master; go quietly to him when there's no-one by and quietly say to him one word...

98. 4 LAKIS: What word, Lady? /
 CU GALLEIA

99. 2 GALLEIA: 'Kronos'... /
 CU LAKIS
 Go o.o.f.
 (LAKIS IS TERRIFIED)

RECORDING BREAK

4 to C

100. 4 C A1
 o.o.f
 FOCUS UP
 on DALIOS 20. INT. D LIOS' ROOM. EVE
 With his move (THE LIGHT IS DROPPING.
 ZOOM OUT -2-s IT IS ALMOST NIGHT TIME.
 DALIOS, VERY DISTURBED,
 PACES THE ROOM AS HE
 TURNS TO THE DOCTOR, WHO
 IS SEATED)

DALIOS: Kronos...Kronos...Kronos...
 I am the last alive who knows, who
 has seen, who remembers with a terror
 to twist the guts. And these fools
 would have me bring him back!

DOCTOR WHO: But why didn't you
 destroy the crystal?

DALIOS: We tried - and merely
 split the smaller crystal from it.
 It cannot be destroyed.

(5 next)

(on 4)

DOCTOR WHO: (TO HIMSELF) Of course. Just like the Tardis. (TO DALIOS) It has its being outside time; only its appearance is here.

DALIOS: You are a philosopher, friend.

DOCTOR WHO: If wisdom is to seek the truth, I am.

(DALIOS CROSSES TO THE DOCTOR AND SPEAKS DESPERITELY)

101. 5 B
CU DALIOS

DALIOS: Then help me, Doctor! Help me find a way to stop these evil men. Help me to save Atlantis from destruction.

102. 3 D
EMPTY FRAME
Inc. MASTER

(3D,2C,C3,1E)

C3

21. INT. GALLEIA'S ROOM NIGHT.

(THE ROOM IS LIT BY TORCHES. THE MASTER IS ALONE WITH LAKIS)

103. 1 E
2-s

MASTER: Where is she? /

LAKIS: If you will wait, Lord...

104. 3
2-s MASTER/
GALLEIA

MASTER: The Master does not wait. I shall return when the Queen is ready to speak with me.

Hold her to
MASTER without
tightening

(HE TURNS TO GO)

(on 3)

GALLEIA: Please stay.

(THE MASTER TURNS AND LOOKS AT HER. IT IS
TO ONCE APPARENT THAT HE IS F SCINT D. HE
MOVES ACROSS TO HER IN
SILENCE AND ST RMS
INTO HER EYES)

105. 2

3-s

(SHE SMILES AND MOVES
TO A COUCH)

GALLEIA: Lekis, wine for this Lord.

(SHE GESTURES TO HIM
TO SIT DOWN. HE SITS
IN A CHAIR OPPOSITE.

L'KIS PLACES A FLASK
OF WINE AND DRINKING
VESSELS BETWEEN THEM,
POURING THE FIRST DRINK)

Leave us now. Go back to our guest
and minister to her needs as if she
were my sister.

L'KIS: Yes, lady.106. 1

Tight 2-s

(SHE GOES. / THE PAIR
LOCK AT ONE ANOTHER)

MASTER: Lady Queen...you are
beautiful.

(SHE LAUGHS WITH DELIGHT
AND SMILES)

107. 5 C
CU SCREEN

(1F, A2, 5C)

A2

Inc. JO +
HOLD her
fwd - 2-s
with
LAKIS

22. INT. GUEST ROOM. NIGHT.

(JO IS NOW DRESSED AS
AN ATLANTIC LADY, THAT
IS, IN CROTIN-MINOUR STYLE
(THOUGH NOT SO FRONTALLY
LIBERATED!))

JO: This is fab gear. It really
swings.

LAKIS: Please?

JO: This dress. It's a gas.

LAKIS: I am sorry. I'll find
another.

JO: No, no. This is groovy, honest.

LAKIS: You mean you like it?

(1 next)

(on 5)

JO: Light! Do you reckon it'll get
Mum's approval?

(LAKIS GIGGLES)

LAKIS: Mum! You mean Queen Galleia?

JO: I guess so. Yeah.

LAKIS: Mum! (SHE GIGGLES AGAIN)

JO: Thanks. Am I fit to be a lady
of the court now?

(SHE TWIRLS IN FRONT
OF A LONG MINOR)

LAKIS: Of course, Lady Jo.

108. 1 F JO: You reckon. Still better safe than
2-s sorry. Let's go and give her a preview.

HOLD JO
+ LAKIS fwd.

(SHE TURNS TO GO.
LAKIS AT ONCE JUMPS
IN THE WAY)

LAKIS: I am sorry. She does not wish
to be disturbed. The Lord Master is
with her.

JO: Is he now?

LAKIS: They speak of the sacred
mysteries...

JO: Kronos and all that bit?

(on 1)

LKIS: It is forbidden...

JO: But that is what they're on about?

LKIS: Well, yes.

109.

5 C

Tight 2-s

JO: Right. /

(SHE MOVES LKIS TO
ONE SIDE)

LKIS: You mustn't go in - you mustn't!

(JO HOLDS A FINGER
TO HER MOUTH)

JO: I'll be as quiet as a...do they
have mice

(LKIS NODS, SMILES
VERY WIDELY)

in Atlantis? That's what I'll be as
quiet as then - an Atlantean mouse.

PAN DOWN to
DOOR HANDLE

(SHE OPENS THE DOOR GENTLY)

MIX
110. 3 D

CU DOORS rear

C3

SLOW ZOOM OUT
to find 2-s
GALLEIA/MASTER
+
GO IN to tighter
shot

23. INT. GALLEIA'S ROOM. NIGHT.

(THE ILLSTER IS NOW
SITTING ON THE COUCH
NEXT TO GALLEIA.
THEIR FACES ARE VERY
CLOSE AND THEY SPEAK
IN A HURRIED)

(1 next)

(on 3)

GALLEIA: You are a man who knows what he wants, Lord Master.

MASTER: And takes it.

GALLEIA: You want the crystal...

MASTER: I'm going to have it.

GALLEIA: Not without my consent.

(THERE IS AN EDGE OF GALLEIA'S VOICE AND THE MASTER REACTS, WITH A LOGIC OF ALGER, BUT SWIFTLY CONTROLS HIMSELF)

MASTER: (SMOOTHLY) Of course not, Lady Queen. But I am confident you will give it.

III. 1 E
Tight 2-s
fav. GALLEIA

GALLEIA: Why should I help you?

MASTER: For the sake of Atlantis. Would you not see her restored to former glory - rich, powerful, mighty among the kingdoms of the world. Who would not wish to be ruler of such a country?

(GALLEIA CONSIDERS THIS ALLURING PROSPECT)

III. 2 GALLEIA: No harm must come to Dalios. /

Tight 2-s
fav. MASTER

GO IN - CU
MASTER
then
PAN DOWN to
his HAND
+
Inc. her
HAND in CU

MASTER: Why should it? He will reign for many years, the beloved ruler of a happy and prosperous people.

GALLEIA: But surely you -

MASTER: Purely because of Lord Dalios' great age, it might be well if he were relieved of the more onerous burdens of kinship. The reins of power should be held in stronger hands - such as yours Lady Queen.

III. 1 CU GALLEIA

(5 next)

GALLEIA: And yours?

(vo)

MASTER: / It would be my pleasure
to serve you..of course, when the
end comes for Lord Dalios, as come
it must for all men...then perhaps...

(GALLEIA CONSIDERS A MOMENT, THEN
SMILES)

114. 5 C GALLEIA: The crystal shall be yours! /A2

Tight 2-s
JO/LAKIS

(OUTSIDE THE UPPER DOOR, JO IS
ALL EARS, WHILE LAKIS, TEARIFIED
BUT INTELLIGENT, HOVERS IN THE
B.C. GARDEN)

(vo)

115. 1 MASTER: /Tell me, where is it? / C3

Tight 2-s
fav. GALLEIA

GALLEIA: Deep in the earth, beneath
the temple. Dalios has a key. Krasis
has a key.

MASTER: Then Krasis shall take me
there!

GO IN - CU
GALLEIA

GALLEIA: I wish it were as simple
as that. Nobody can get near save
Dalios himself. It is certain death
to try.

MASTER: What is the danger?

116. 5 GALLEIA: The Guardian! /

Tight 2-s
JO/LAKIS
reaction

117.

5 B

(5B, M1, 4C, 1C)

M1

CU DETAIL
feature.

Find 2-s

24. INT. DALIOS' ROOM. NIGHT.

(DALIOS IS NOW SEATED,
BUT THE ATMOSPHERE IS
ANYTHING BUT RELAXED.
BOTH DALIOS AND
DOCTOR WHO SPEAK IN
TONES OF THE UTMOST
URGENCY AND IMPORTANCE)

DOCTOR WHO: But who is the Guardian?

DALIOS: A beast, a man. You must take your choice. He once was my good friend. We both were councillors when Kronos ruled - or when he was our slave, as we thought then. He was an athlete and just as I craved the wisdom the years alone would bring, he craved great strength - the strength of the bull - and a long life, in which to use it.

DOCTOR WHO: Harmless enough ambition, I should have thought.

118.

1 C

CU DR. WHO

DALIOS: And so should I. But Kronos, in blind sport, gave him his desire and more: Not only the strength, but the head of a bull. And so he has remained, these past five hundred years and more.

DOCTOR WHO: The Minotaur!

(vo)

DALIOS: Please?

119.

5 B

CU DALIOS

DOCTOR WHO: There is a story - a legend of the days of King Minos of Crete ... /

120.

4 C

2-s

DALIOS: My cousin Minos! What do you know of him? /

(HE REALISES THAT IT'S TOO LONG A STORY TO TELL SO NEAR THE END OF AN EPISODE)

/1-E, 5-C/

DOCTOR WHO: Well ... it doesn't matter. Please go on.

(2 next)

(on 4)

DALIOS: There's little more to tell.
No-one else shall suffer as he has
suffered. Until the last day of his
life for which he longs so ardently,
he will guard the crystal. No-one
can approach it. To try is certain
death.

121.

2 C

CU ANIMAL

C3

PULL OUT

- 3-s

25. INT. GALLEIA'S ROOM. NIGHT.

(KRASIS HAS JOINED GALLEIA
AND THEMASTER. THEY PLOT
IN URGENT, EXCITED UNDERTONES)

MASTER: Would you like to volunteer,
Krasis?

KRASIS: No, Lord, No.

GALLEIA: Very well, then, we shall send
one down, who is mighty with the sword
and who longs with all his heart to seize
the crystal; one whose death would be of
little account.

KRASIS: Who, Lady?

GALLEIA: One who will listen to you.
Hippias of course.

122.

5 C

Tight 2-s
JO/LAKIS

A2

26. INT. GUEST ROOM. NIGHT.

(THROUGH THE UPPER DOOR, LAKIS
STIFFLES A CRY. JO TURNS HER
HEAD AND GESTURES TO LAKIS TO
BE QUIET)

(Break next)

(on 5)

LAKIS: What can we do? What can we do?

JO: Tell the Doctor, that's what we can do. Take me to the King!

LAKIS: I dare not lady Jo.

JO: You'd rather let your precious Hippias face that creature?

LAKIS: Quickly then.

(THEY SLIP OUT INTO THE CORRIDOR)

RECORDING BREAK : Column to Position 3 5 to D A-1 C-4

123. 5 D (5D,4E,A1,64,1C)

A1

Wide 2-s

JO/LAKIS

27. INT. CORRIDOR. NIGHT.

Let them
break frame L

(THE TWO GIRLS COME
ROUND THE CORNER OF A
LONG CORRIDOR, AS
THEY HURRY TO THE END,
TWO GUARDS, STEP OUT,
TRIDENTS ON GUARD)

124. 4 E

C4

4-s

JO + LAKIS
+ GUARDS

GUARD: Halt.

l move -C
during this shot

JO: Take us to the King!

(1 next)

(on 4)

Inc. CRITO

(CRITO STEPS OUT FROM
BEHIND THE DOORS AT THE HEAD OF
THE STAIRS)

CRITO: The King is not to be
disturbed.

JO: But I've got to see the Doctor.
It's a matter of life and death!

125.

1 C

2-s

LAKIS/JO

CRITO: Indeed it is. Yours.

JO: But when you hear what...

LAKIS: Come away

JO: ... what's the matter.)

126.

5 D

2-s LAKIS/JO
+ DOOR rear

See KRASIS +
HIPPIAS exit
+ break L

LAKIS: Have a care. The Lord Crito is
no friend to Hippias.

(LAKIS HAS PULLED JO BACK. THE GUARDS
STAND TO ATTENTION AND CRITO
DISAPPEARS AGAIN)

JO: Oh, for pete's sake....

(LAKIS SUDDENLY PULLS
JO FURTHER INTO THE
SHADOW.

SHE NODS VIOLENTLY
TOWARDS THE FAR END
OF THE CORRIDOR.

WE SEE KRASIS AND
HIPPIAS PASSING, DEEP
IN CONVERSATION)

127.

4 E

Tight 2-

Let JO go

Hold LAKIS
away up steps

(URGENT WHISPER) They're going now!
I'll get after them. You try to get
in to tell the Doctor - and the King,
for that matter....

(SHE GATHERS UP HER
SKIRTS AND SCOOTS
DOWN THE CORRIDOR)

128. 4 F
LS HIPPias
+ KRASIS

A2 turned

28. INT. ANOTHER CORRIDOR. NIGHT.

Let them
break frame
Find JO
rear

KRASIS AND HIPPias
CROSS THE FOREGROUND.
JO APPEARS DEEP IN THE
BACKGROUND AND FOLLOWS
THEM OUT OF SHOT.)

129. 1 G
3-s
JO f/g
HIPPias +
KRASIS b/g

B3

29. INT. OUTER TEMPLE NIGHT.

See HIPPias
go downstairs

(A SMALL DOOR OPENS.
KRASIS AND HIPPias
COME THROUGH, CROSS
THE TEMPLE AND DISAPPEAR
THROUGH THE DOOR IN
THE PEDESTAL OF POSEIDON. JO
FOLLOWS THEIR PATH)

130. 4
MCU JO

131. 1
A/B

Hold JO's X
to door

JO: No Hippias. /

132. 5 E
(Thru open
door)
2-s
JO f/g
KRASIS b/g

30. INT. STAIRS AND PASSAGE. NIGHT.

(JO GOES C.UTIOUSLY DOWN.
REACHING THE BOTTOM, SHE
PEEPS ROUND THE CORNER.
THE BIG DOOR IS WIDE OPEN.

JO: Hippias.

Let Jo
go fwd.

(HIPPIAS HAS GONE THROUGH, . . .,
SWORD AT THE READY.
THERE IS NO SIGN OF KRASIS.
JO RUSHES FORWARD AS
HIPPIAS DISAPPEARS)

Let DOOR
close
across shot

(SHE HAS ARRIVED AT THE DOORWAY.
OUT OF AN ALCOVE, KRASIS APPEARS.
HE GIVES HER A PUSH AND SHE
FALLS THROUGH. KRASIS
SLAMS THE DOOR SHUT, LOCKS
IT ANDBOLTS IT)

TELECINE 52 (17" + 50")

SOF

Int. Labyrinth.

JO is pushed through the
heavy door.
She stands up and begins
to hammer on it.

JO: Let me out! Let me out!

A bellow of rage makes
her turn, and she sees the
MINOTAUR raise his massive
head as he bellows once
more.

Closing titles + TJ Slides

Music on tape

1. Dr. Who
JON PERTWEE
2. Master
ROGER DELGADO
3. Jo Grant
KATY MANNING
4. Dalios
GEORGE CORMACK
5. Galleia
INGRID PITT
6. Krasis
DONALD ECCLES
Hippias
AIDAN MURPHY

7. Crito
DEREK MURCOTT
Lakis
VIRGINIA MULL
8. Miseus
MICHAEL WALKER
Minotaur
DAVE BROWSE
Guard
MELVILLE JONES
9. Written by
ROBERT SLOMAN
10. Title music by
RON GRAINGER and
BBC Radiophonic Workshop
11. Special Sound
BRIAN HODGSON
12. Music
DUDLEY SIMPSON
13. Visual Effects Designer
MICHEALJOHN HARRIS
14. Script Editor
TERRANCE DICKS
15. Designer
TIM GLEESON
16. Producer
BARRY LETTS
17. Directed by
PAUL BERNARD
BBC-tv Colour

FADE SOUND AND VISION

146.

2 E

CU DR. WHO

B1

10. INT. DOCTORS TARDIS.

On his rise
EASE OUT to
inc. JO in
2-s

(DOCTOR WHO'S EYES SNAP OPEN.
HE SITS UP, STRETCHES AND
LOOKS ROUND)

DOCTOR WHO: Jo?

Hold DR. 'fwd -
controls,
then back to
JO without
tightning

(HE SEES HER - FAST ASLEEP.
IN AN ANTIQUE CHAIR.
HE SMILES AND GOES OVER
TO THE TARDIS AND SWITCHES ON,
THEN CROSSES TO JO)

DOCTOR WHO: Jo! Jo, wake up!

(SHE JOLTS AWAKE, IMMEDIATELY
FRIGHTENED)

JO: Doctor!

DOCTOR WHO: I'm here, it's all right ...

(SHE SMILES WANLY)

We're on our way

RUN ON

147.

2 E

B1

MCU JO +
Time Sensor

12. INT. DOCTOR'S TARDIS.

EASE OUT
- 2-s(THE DOCTOR IS HOLDING THE TIME SENSOR,
AT THE CONTROLS)JO: But you can't just take the
Tardis wherever you want. Can you?
I mean you haven't managed to fix
it. Or have you?DOCTOR WHO: ...not entirely. The Time
Sensor will lead us to where the
Master's Tardis is.

JO: But not inside it?

DOCTOR WHO: I hope not. Not this
time. We'll soon find out.(HE SWITCHES THE
APPROPRIATE SWITCHES.
THE CONTROL COLUMN
STARTS TO WORK, AND
THE DEMATERIALISATION
NOISE STARTS)-----
RUN ON

148. 2 E
2-s

Bl

14. INT. DOCTORS TARDIS

DOCTOR WHO: Atmosphere 02.80 per cent.
... gravity normal ... um huh
Right, Jo. Out we go.

Let them
break frame

(THE DOORS SWING OPEN
AND THEY GO OUT)

GOOD-NIGHT